THE
MELODY OF SPEAKING
DELINEATED;
OR,
ELOCUTION TAUGHT LIKE MUSIC,
BY VISIBLE SIGNS,

Adapted to the TONES, INFLEXIONS, and VARIATIONS of VOICE in Reading and Speaking; with DIRECTIONS for Modulation, and expreſſing the PASSIONS.

Exemplified by ſelect Paſſages from the beſt Authors, ſome of which have not appeared in any of the beſt Collections.

By J^ohn WALKER,
Author of ELEMENTS of ELOCUTION, RHETORICAL GRAMMAR, &c.

1732-1807.

Walker's dictionary.

Accentus eſt etiam in dicendo cantus obſcurior. CICERO de Orat.

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TO

THE REVEREND DR. THOMSON

THE FOLLOWING WORK

IS,

WITH A JUST RESPECT FOR HIS TALENTS,

AND IN

ACKNOWLEDGEMENT OF HIS FAVOURS,

AS A

PROMOTER AND ENCOURAGER OF ELOCUTION,

INSCRIBED,

BY HIS OBLIGED, AND MOST

OBEDIENT SERVANT.

No. 64, Harley-ſtreet,
Cavendiſh-ſquare.

J. WALKER.

PRAXIS

UPON THE

INFLEXIONS OF THE VOICE.

THE riſing inflexion at the comma marked by the acute accent, and the falling at the period marked by the grave.

The firſt ſtep to vírtue, is to love it in òthers.
Evil communicátion, corrupts good mànners.

The ſame inflexions mark the two emphatical words in the following ſentences:

Quarrels are eaſily begún, but not eaſily èndedd.
Thoſe who raiſe énvy, will eaſily incur cènſure.

In the following ſentences the falling inflexion, for the ſake of emphaſis, is on the firſt emphatical word, and the riſing on the laſt.

Though we have no regard for our òwn character, we ought to have ſome regard for the character of óthers.

Though we have no regard for religion in yoùth, we ought to have ſome regard for it in áge.

The

The following paſſage from Milton is an example of the Monotone marked by the horizontal line :

High on a thróne of ròyal ſtáte, which fâr
Outſhòne the wéalth of O'rmus or of 'Inde,
Or whēre the gōrgeous ēaſt with rīcheſt hānd
Shōw'rs on her kīngs barbāric pèarl a d góld .
Sátan exálted sàt. PARADISE LOST. B. xi.

In the following ſentences are examples of the two circumflexes :

To díe—to ſleèp—
To ſleep—perchance to drèam—ay, thêre's the rŭb—
SHAKSPEARE.

In the corrupted currents of this world
Offence's gilded hand may ſhove by juſtice,
And oft 'tis found the wicked prize itſelf
Buys out, the law—but 'tis not ſo abŏve. Ibid.

But grant that others can with equal glory
Look down on pleaſures and the baits of ſenſe,
Where ſhall we find the man that bears affliction
Great and majeſtic in his ills like Cato ? ADDISON.

Queen. Hamlet, thou haſt thy father much offended.
Ham. Mother, yoû have my father much offended.
SHAKSPEARE.

The beſt method of diſcovering the inflexion in any word will be to form it into a queſtion with the diſjunctive *or* : for, in the pro-

pronunciation of ſuch a queſtion, the voice neceſſarily adopts the riſing inflexion on the firſt pronunciation of the word, and the falling on the laſt. Thus, in the following ſentence:

A contented mìnd, and a good cónſcience, will make a man happy in àll conditions.

If I want to know the falling inflexion, I muſt adopt on the word mind marked with the grave accent, let me ſay, *is it mind, or mind?* And the laſt pronunciation of this word is that I muſt uſe in the ſentence. If I would know the riſing inflexion with which I muſt pronounce the word conſcience, marked with the acute accent, let me ſay, *is it conſcience, or conſcience?* And the firſt of theſe is the riſing inflexion I want.

A COMPLIMENT.

I would ràther | converſe with yoú | than with the kìng.

A SARCASM.

I would ráther | converſe with yoù | than with the kíng.

CONTENTS.

ADVERTISEMENT Page 1

Definition of the five distinct Properties of the Voice — 7

Explanation of the Terms and Marks — 15

Mr. Pitt's Answer to Mr. H. Walpole — 20

Lord Strafford's Speech — 26

Lord Clifford's Speech — 34

King Edward the IV*'s Speech* — 38

The Oration of Cominius — 42

The Speech of Hermocrates — 46

John of Gaunt's Speech — 50

Speech of the Lady in Comus on Temperance — 54

Speech of the Lady in Comus on Chastity — 56

Portia's Speech on Mercy — 58

Demosthenes against Æschines on the Crown — 60

Conclusion — 64

ADVERTISEMENT.

THE notation made uſe of in the following leſſons, will, in all probability, appear ſo new and unintelligible to the greater number of Readers, that they will deſpair of comprehending it, and throw by the book with diſguſt. It is expected, that but very few will ſee the utility of it, or give themſelves the trouble to try whether it is worth their ſtudy or not. If ſinging had never been reduced to notes, the firſt attempt to delineate them on paper muſt have met with the ſame fate. The readineſs of the ear to imitate the ſounds it hears, without appealing to the eye, would have been thought a ſufficient reaſon, for treating a

ſyſtem of written muſic as chimerical and uſeleſs. Without much expectation, therefore, of credit with the Public, the Author addreſſes thoſe few who philoſophize on language, and who look with a favourable eye on whatever promiſes improvement. By a long courſe of teaching he has repeatedly experienced the utility of his plan, and, for the uſe of his pupils, is induced to make this addition to his former Treatiſes on the ſame ſubject. Thoſe who have honoured him with a peruſal of thoſe Treatiſes, will find in the preſent Work a conſiderable addition to the diſtinctions of voice there laid down. In Elements of Elocution, he will find the two ſlides of voice explained, and their influence on the meaning and harmony of a ſentence, at large inculcated. In the Rhetorical Grammar, he will find the different force, with which emphatic, accented, and unaccented ſyllables are pronounced,

nounced, clearly diſtinguiſhed and preciſely defined; and in the preſent Eſſay, he will find an additional diſtinction of ſlides, which he calls the two circumflexes *. Theſe ſo naturally ariſe from a union of the two former, that it may juſtly be wondered why they were not ſooner brought into view. To this the Author will frankly own, that, till lately, he had not a very clear conception of them himſelf; his attention was ſo employed on the nature and application of the two ſimple ſlides of the voice, the riſing and falling inflexion, that he had not much leiſure for a farther inveſtigation of theſe more delicate diſtinctions. He had the mortification to find, that the voice often ended with the

* Since it is as eaſy and as natural to ſuppoſe that the voice may fall and riſe upon one ſyllable as that it may riſe and fall, why the Latin and Greek languages ſhould have only the latter circumflex, and not the former, muſt be left to ſome future Oedipus to explain.

upward and downward ſlide, without exactly implying the ſenſe he attributed to them, but did not know how to diſtinguiſh them from the ſimple ſlides. By degrees, however, in a long courſe of practice, he found that theſe ſlides, which implied a different meaning from the ſimple riſing and falling ſlides, were a compound of both; that they were diviſible into two kinds, and that they were real circumflexes*; one of them, beginning with the riſing and ending with the falling inflexion upon the ſame ſyllable; and the other, beginning with the falling and ending with the riſing inflexion. When

* The ſpecific import of this inflexion, and how they differ from that of the ſimple riſing and falling ſlide, may be the ſubject of ſome future ſpeculation. An enquiry has been commenced, and it is preſumed not without ſome ſucceſs, in Elements of Elocution, Vol. ii. p. 42. and it may be added, that the diſcovery of theſe two circumflexes will throw light on the nature of the other two, and tend to give us preciſe ideas of them all.

he

he had clearly made out theſe two compound inflexions, he could not help congratulating himſelf that his ſyſtem was perfect, as there was no poſſible ſlide of the voice which could not be reduced to one of theſe four. The compound or circumflex ſlides are indeed much more difficult to conceive than the ſimple ones, but are no leſs real; as the Author could clearly demonſtrate to any perſon with a tolerable ear: but till the human voice, as it relates to ſpeaking ſounds, is more ſtudied, he deſpairs of conveying any idea of them to the Public upon paper. It is however no ſmall ſatisfaction, that his literary friends comprehend and approve his Plan, and that his Pupils actually profit by it. To theſe the preſent Eſſay is chiefly addreſſed; but not without hope that it may find its way to ſome philoſophers in language, who, knowing the importance of the ſubject, will think it

worthy of a perusal; as to such it will be evident, that whatever approximates to a notation of speaking sounds, must facilitate and improve the art of Speaking and Reading.

DE-

DEFINITION OF THE FIVE DISTINCT PROPERTIES OF THE VOICE.

ALL vocal ſounds may be divided into two kinds; namely, ſpeaking ſounds and ſinging ſounds. Singing ſounds are ſuch as continue a given time, upon one preciſe point of the muſical ſcale, and then leap as it were from one note to another; but ſpeaking ſounds, inſtead of dwelling on the note they begin with, ſlide either upwards or downwards to the neighbouring notes, without any perceptible reſt on any; ſo that ſpeaking ſounds are exactly of the ſame kind with thoſe which are produced by a violin when the finger ſlides up and down the ſtring, while the bow is drawn acroſs it. The ſinging ſound, therefore, is a Monotone, and the ſpeaking ſound a ſlide or inflexion.

But though ſinging and ſpeaking ſounds are thus eſſentially diſtinct, it muſt not be imagined that ſinging tones are never to be uſed in ſpeaking. Far from it. The monotone is not only productive of the greateſt variety, but often forms the greateſt beauty, of ſolemn, ſublime, and plaintive pronunciation; ſo that verſe, properly pronounced, is ſometimes, not only figuratively, but literally a ſong.

Here then we are poſſeſſed of three marking diſtinctions of voice in ſpeaking; and theſe might be ſufficient to denote much of the force and beauty of pronunciation, but to theſe may be added two circumflex ſlides; that is, one beginning with the riſing and ending with the falling ſlide, and the other beginning with the falling and ending with the riſing ſlide. Though theſe compound ſlides are of very frequent uſe in ſpeaking, they cannot be ſo eaſily pointed out upon paper, as the ſimple riſing and falling inflexions; which may be ſeen in Elements of Elocution, vol. i. p. 112. but if they can

be

be clearly pointed out to the ear, and perfectly diſtinguiſhed from the other two, the uſe of them is obvious; and practice and obſervation will in time give us a facility of apprehending them. The only hope of conveying even a faint idea of them upon paper will be to appeal to a good reader, for the inflexions on thoſe words in the ſeveral paſſages which are marked with theſe inflexions, particularly in the latter part of Mr. Pitt's ſpeech: if he has a taſte for ſpeaking, he will ſoon perceive theſe words are pronounced differently from the riſing and falling ſlides upon other emphatical words in the ſame ſpeech, and if he will ſet his ear to watch his pronunciation, he will find, that the difference ariſes from commencing the ſyllable with one inflexion and concluding it with another. Thus with the monotone, the riſing and falling inflexions, and the two circumflexes, we have five diſtinct properties of the human voice, which eſſentially differ from each other, and to one of theſe properties may every poſſible variety of ſpeaking

ſounds

ſounds be ultimately referred. For whether the voice be high or low, loud or ſoft, quick or ſlow, with paſſion or without it, one of theſe properties muſt be a concomitant. So that, with reſpect to theſe diſtinctions of voice, we have now a complete notation. The other properties of the voice, namely, high and low, quick and ſlow, though in muſical ſounds they are ſettled with the exacteſt preciſion, are very indefinite terms in reading and ſpeaking; whilſt loud and ſoft, or forcible and feeble, have no ſcale of menſuration either in ſinging or ſpeaking ſounds.

But though loud and ſoft, or forcible and feeble, cannot be meaſured like high and low, or quick and ſlow in muſic, we may ſtill form a comparative proportion between them, ſufficient to anſwer very uſeful purpoſes. We do not know the exact proportion of loudneſs we give to the accented ſyllable of a word above the ſyllable that is unaccented, but nature has ſo adjuſted them in the human ear, that one is generally in a ſettled relation to the other; ſo that if we make the accented

ſyllable louder or ſofter, the unaccented ſyllable grows louder or ſofter in proportion. The ſame may be ſaid of the emphatic ſyllable, which is but the accented ſyllable made louder; this compariſon of loud and ſoft ſounds has enabled us to diſtinguiſh the accented ſyllable of a word, and the emphatic word of a ſentence, by a certain mark or difference of character, which ſometimes anſwers the moſt uſeful purpoſes in reading and ſpeaking.

Till lately, however, this diſtinction of loud and ſoft, or forcible and feeble, had never been extended to half its uſes. The difference of ſound between accent and no accent, emphaſis and no emphaſis, was thought to be indefinite; and it was not conſidered, that habit, in the very imbibing of language, had ſettled a due proportion between them in the ear, ſo as to make it very difficult, not to give the proper degree of loudneſs to the unaccented ſyllable, or unemphatic word, if the accented ſyllable or emphatic word were as loud as it ought to be.

An attention therefore to this proportion has given birth to ſome obſervations of the greateſt uſe in the art of reading and ſpeaking. For if we conſider a ſentence as compoſed of accented and unaccented ſyllables, or of emphatic and unemphatic words, and after ſeparating them by ſuch pauſes as the ſenſe requires, we divide the ſenſe into ſo many portions as there are accents, we ſhall then have a complete notation of the relative force of each word and ſyllable, as the words that have no accent muſt neceſſarily be pronounced like unaccented ſyllables of thoſe that have: and thoſe that have no emphaſis like unemphatic ſyllables of the emphatic words. Let us endeavour to illuſtrate this by an example.

Such plays alone, ſhould pleaſe a Britiſh ear,
As Cato's ſelf had not diſdain'd to hear.
POPE.

After making pauſes at *alone*, *ear*, and *ſelf*, let us divide the two lines into accented portions, and give every accented word its proper inflexion.

Súch plays | alòne | ſhould pleàſe | a Brítiſh ear, |
As Cáto's | ſèlf | had nòt | diſdáined | to hèar.

Here we ſhall find the word *plays* is pronounced like an unaccented ſyllable of the word *ſuch*; *ſhould*, of *pleaſe*; *a*, and *ear*, of *Britiſh*; *As*, of *Cato's*; *had*, of *not*; and *to*, of *hear*. If, therefore, we were to arrange the unaccented words with the accented ones as if they were one word, we ſhould preſent to the eye the ſame union which is actually made by the ear.

Suchplays alone ſhouldpleaſe abritiſhear.
AsCato's ſelf hadnot diſdain'd tohear

As the two words *Britiſh* and *ſelf* may be conſidered as emphatical, they may be pronounced ſomewhat more forcibly than the other accented words, and then the words connected with them, will of courſe be louder than the unaccented ſyllables of the other words: but it may be obſerved, that the real force of theſe words depends much more on the inflexion adapted to them than on any increaſe

of

of loudneſs in the ſound *. This arrange ment, when accompanied by the monotone and the four inflexions, it is preſumed is no inconſiderable approach to a notation of ſpeaking ſounds, and as ſuch cannot fail of being uſeful. The Author was ſome time of opinion, that marking every word with its peculiar inflexion, accent, and emphaſis, would rather embarraſs than aſſiſt the Reader; which is true with reſpect to Readers far advanced in the art: but he is much miſtaken if there are not many to whom the marking of every word may ſometimes anſwer very uſeful purpoſes, eſpecially when the ſame paſſage is given entirely unmarked, which is the method he has adopted in the following examples.

* See this explained and illuſtrated in the Rhetorical Grammar, p. 99, 100.

EXPLANA-

EXPLANATION OF THE TERMS AND MARKS.

The Monotone; a continuation or ſameneſs of ſound, like that produced by repeatedly ſtriking a bell; it may be louder or ſofter, but continues in exactly the ſame pitch. This tone is peculiarly proper in grand and ſublime deſcriptions, and at the commencement of a ſimile in verſe. See Elements of Elocution, vol. i. p. 147. Rhetor. Grammar, p. 65. To expreſs this tone a horizontal line is adopted, ſuch as is generally uſed to expreſs a long ſyllable in verſe. Thus (—)

High on a throne of royal ſtate, which far
Outſhone the wealth of Ormus or of Inde,
Or whēre the gōrgeous Eāſt with rīcheſt hānd
Shōw'rs on her kīngs barbāric pèarl and gōld,
Satan exalted ſat—

MILTON's Par. Loſt, Book ii. v. 1.

The riſing inflexion, is that upward turn of the voice we generally uſe at the comma, or in aſking a queſtion, which begins with a verb

verb. (As, Did he ſay, Nó?) For expreſſing this, the acute accent is adopted, thus (´)

The falling inflexion is generally uſed at the colon and ſemicolon, and muſt neceſſarily be heard in the anſwer to the former queſtion. (He dìd; he ſaid, Nò.) To expreſs this, the grave accent is adopted thus (`)

The riſing circumflex begins with the falling ſlide, and ends with the riſing upon the ſame ſyllable. This inflexion may be exemplified by the drawling tone we give to ſome words ſpoken ironically, as the word *Clodius*, in Cicero's Oration for Milo. This turn of the voice is marked in this manner (v).

But it is fooliſh in us to compare Druſus Africanus and ourſelves with Clŏdius, all our other calamities were tolerable, but no one can patiently bear the death of Clŏdius.

The falling circumflex begins with the riſing and ends with the falling ſlide. This inflexion may be exemplified by the pronunciation of the word *ſword*, in Cato's reply to Decius. This turn of voice is marked thus (ʌ)

'Tis Ceſar's ſwôrd has made Rome's ſenate little,
And thinn'd it ranks. ADDISON.

An

The relative forces of words are ſhewn by aſſociating ſuch words as have no accent with thoſe which have, and conſidering the aſſemblage as one word. Thus in the ſentence—

I dò not | áſk | I demànd your attention.

we may conſider each accentual portion as one word; the firſt to be pronounced as a word of three ſyllables, the ſecond as a monoſyllable, and the third as a word of ſeven ſyllables, with the accent on the third ſyllable. See p. 13.

In addition to the marks of the inflexions of voice, and the claſſification which ſhews the relative forces of words, the author has given intimations of ſuch paſſions, emotions, and ſentiments as the paſſage contains, and hints for properly modulating the voice in expreſſing them.

If the reader wiſhes to ſee an exact delineation of the paſſions, and the manner in which they ſhew themſelves in the countenance, voice, and geſture, he may conſult

Elements of Elocution, vol. ii. where he will find a preciſe definition of each paſſion, and ſuitable paſſages for practice.

Thoſe who are acquainted with works of this kind, will at firſt be ſurpriſed to ſee no words printed in Italics as marks of emphaſis. This is ſo common a mode of aſſiſting the reader, that it will be wondered how it could be omitted. To which it may be anſwered, that marking the emphatic words in Italics, if done with judgment, has certainly its advantages; but, in a notation of the preſent kind, ſeems to be entirely needleſs. For it may be obſerved, that there are two kinds of emphaſis; namely, emphaſis of paſſion, and emphaſis of ſenſe. Emphaſis of paſſion is that pronunciation which gives force and energy to every word in a ſentence, and which cannot, therefore, be denoted by marking ſingle words, but muſt be deſcribed in the manner here adopted, at the head of the ſentence *. Emphaſis of ſenſe is

* For a diſtinct view of accent and emphaſis, and the common miſtakes about them, ſee Rhetorical Grammar, p. 97, &c.

of

of two kinds; that which marks every word in oppoſition or contradiſtinction to any other word expreſſed; or that which marks oppoſition or contradiſtinction to ſome word not expreſſed, but underſtood: the former kind of emphatical words are ſo numerous, and differ ſo little in their pronunciation from every other ſubſtantive, adjective, verb, adverb, and participle, that it is perhaps uſeleſs to diſtinguiſh them; and the latter kind of emphatical words occur ſo ſeldom, and when they do occur, ſo much of their force depends on the inflexion they adopt, and on the feebleneſs of the preceding or ſucceeding unaccented words, that when once theſe two circumſtances are diſtinctly pointed out, and the paſſion and tone of voice denoted, little room is left for any farther diſtinction.

Mr. PITT'S Anſwer to Mr. H. WALPOLE.

(Affected indifference; middle tone.) SIR, | The atrócious | crìme | of being a yòung | màn, | which the hónourable | gèntleman | has with ſuch ſpìrit | and dècency | chárged upon me, | I ſhall nèither | attémpt | to pálliate | nor dèny; | but contént myſelf | with wiſhing | that I may be óne | of thòſe | whoſe fòllies | may cèaſe | with their yóuth, | and nòt | of thát number | who are ignorant | in ſpíte | of expèrience. |

Whether yóuth | can be attributed | to àny man | as a repróach, | I will not, Sir, | aſsùme | the próvince | of detèrmining; | *(Strong aſſertion, louder tone.)* but ſùrely | áge, | may become jùſtly contemptible, | if the opportúnities | which it brìngs, | have paſſed awày | without improvement, | and vìce | appear to prevàil, | when the páſſions | have ſubsìded. | *(Contempt, mixed with anger, louder and harſher tone.)* The wrétch, | that after having ſeen the cónſequences | of a thòuſand errors, | continues ſtill to blunder, | and whoſe àge | has only added òbſtinacy | to ſtupídity, | is fúrely | the òbject | either of abhòrrence | or contémpt, | and deſérves not | that his grèy | héad | ſhould ſecúre him | from ìnſults. | *(Abhorrence, mixed with indignation; a ſtill louder and harſher tone.)* Much mòre, Sir, | is hé to be abhorred, | who as he has advánced | in àge, | has recèded | from vír-

tue, |

SIR, The atrocious crime of being a young man, which the honourable gentleman has with ſuch ſpirit and decency charged upon me, I ſhall neither attempt to palliate nor deny; but content myſelf with wiſhing that I may be one of thoſe whoſe follies may ceaſe with their youth, and not of that number who are ignorant in ſpite of experience.

Whether youth can be attributed to any man as a reproach, I will not, Sir, aſſume the province of determining; but ſurely age may become juſtly contemptible, if the opportunities which it brings have paſſed away without improvement, and vice appear to prevail, when the paſſions have ſubſided. The wretch, that after having ſeen the conſequences of a thouſand errrors, continues ſtill to blunder, and whoſe age has only added obſtinacy to ſtupidity, is ſurely the object either of abhorrence or contempt, and deſerves not that his grey head ſhould ſecure him from inſults.

Much more, Sir, is he to be abhorred, who as he has advanced in age, has receded from

 virtue,

tue, | and become mòre | wicked | with léſs temptà-tion, | who próſtitutes himſelf | for mòney, | which he cànnot | enjóy, | and ſpènds | the remáins of his life, | in the rúin | of his cóuntry. | (*Ironical indifference.*) But yóuth, Sir, | is not my ònly crime; | I have been accúſed | of acting a theàtrical part. | (*Ex-planation, plain middle tone.*) A theátrical part | may either imply | ſome peculiàrities | of géſture, | or a diſſimulà-tion | of my réal ſentiments, | and the adóption | of the opìnions and lánguage | of anóther | màn. | (*Contempt.*) In the fírſt ſenſe, Sir, | the charge is tòo | trífling | to be confùted, | and deſerves ònly | to be méntioned | that it may be deſpíſed. | (*Modeſt confidence.*) I am at líberty, | like every other màn, | to uſe my own lánguage, | and though I may perhaps have ſóme ambition | to pleaſe thìs gentleman, | I ſháll not | lày myſelf | under àny | reſtráint, | nor véry | ſolìcit-ouſly | copy (*Sneer.*) hìs diction | or hís mien, | how-ever matùred | by áge, | or módelled | by expèri-ence. | (*Sudden ſternneſs, high tone.*) Bút, | (*Low ſtrong monotone till the word* own, *which muſt be in a high tone*) if ān̄y man | ſhall, by chārging me | with theātrical | behāviour | imply | that I ut-ter àny ſentiments | but my ówn, | (*Fierce reſent-ment,*

virtue, and become more wicked with leſs temptation, who proſtitutes himſelf for money, which he cannot enjoy, and ſpends the remains of his life in the ruin of his country.

But youth, Sir, is not my only crime; I have been accuſed of acting a theatrical part. —A theatrical part may either imply ſome peculiarities of geſture, or a diſſimulation of my real ſentiments, and the adoption of the opinions and language of another man.

In the firſt ſenſe, Sir, the charge is too trifling to be confuted, and deſerves only to be mentioned that it may be deſpiſed. I am at liberty, like every other man, to uſe my own language, and though I may perhaps have ſome ambition to pleaſe this gentleman, I ſhall not lay myſelf under any reſtraint, nor very ſolicitouſly copy his diction or his mien, however matured by age, or modelled by experience.

But, if any man ſhall, by charging me with theatrical behaviour imply that I utter any ſetiments but my own, I ſhall treat him as a

ment, ſtrong loud tone) I ſhall treát him | as a calúmniator | and a vìllain; | nor ſhall àny | protéction | ſhélter him | from the tréatment | which he desèrves. (*Raging paſſion, ſtronger and louder tone.*) I ſhall on ſúch an occaſion, | without ſcrùple, | tràmple upon all thoſe forms, | with which wèalth | and dignity | intrénch themſelves, | nor ſhall àny thing | but áge | reſtràin my reſentment; | (*Ineffable contempt. lower tone.*) áge | which àlways brings | óne privilege, | that of being ìnſolent | and ſupercílious | without pùniſhment. (*Confidence, mixed with reproach, admonitory tone.*) Bút | with regàrd, Sir, | to thòſe | whom I have offénded, | I am of opìnion | that if I hăd acted a borrowed part, | I ſhould have avoided their cênſure; | —the hèat | which offènded | thĕm | is the árdour of | convíction | and thát | zèal | for the sèrvice | of my cóuntry, | which neither hòpe | nor féar | ſhall ínfluence | me to ſupprèſs. | (*Courage, higher and louder tone.*) I wìll not ſit unconcerned | while my liberty is invaded, | nor lòok | in ſilence | upon públic | rôbbery. | (*Determined reſolution, ſtill louder and higher tone.*)—I will exért | my endeàvours | at whatèver | házard | to repél | the aggrèſſor | and dràg the thief | to júſtice, | whoèver | may protèct him | in his víllainy, | and whoèver | may partáke | of his plùnder. | And if the honourable gentleman—

calumniator and a villain; nor ſhall any protection ſhelter him from the treatment which he deſerves. I ſhall on ſuch an occaſion, without ſcruple, trample upon all thoſe forms, with which wealth and dignity intrench themſelves, nor ſhall any thing but age reſtrain my reſentment; age, which always brings one privilege, that of being inſolent and ſupercilious without puniſhment.

But with regard, Sir, to thoſe whom I have offended, I am of opinion that if I had acted a borrowed part, I ſhould have avoided their cenſure; the heat which offended them is the ardor of conviction, and that zeal for the ſervice of my country, which neither hope nor fear ſhall influence me to ſuppreſs. I will not ſit unconcerned while my liberty is invaded, nor look in ſilence upon public robbery. — I will exert my endeavours, at whatever hazard, to repel the aggreſſor, and drag the thief to juſtice, whoever may protect him in his villainy, and whoever may partake of his plunder.—And if the honourable gentleman—

LORD

LORD STRAFFORD'S SPEECH

To the Houſe of Lords, when he was impeached of High Treaſon by the Commons, in the Reign of Charles the Firſt.

(*Arguing; a cool, ſedate, middle tone of voice.*)

My Lòrds | As thís | ſpècies | of tréaſon | of which I am accùſed | by the cómmons | is entírely | nèw | and unknòwn | to the láws | ſo is the ſpècies | of próof | by whìch | they preténd | to fíx that guilt | upòn me. | They have invénted | a kind of accúmulated | or conſtrúctive | èvidence; | by whích | mànỳ | áctions | either tótally | innocent | in themſèlves | or crìminal | in a much inferior | degrée | ſháll | when united | amòunt | to tréaſon | and ſùbject | the pérſon | to the hìgheſt | pénalties | inflícted | by the làws. | A háſty | and unguárded | wòrd | a ráſh | and páſſionate | àction | aſsíſted | by the malèvolent | fàncy | of the accúſer | and tórtured | by dòubtful | conſtrúctions | is tranſmúted | into the déepeſt | guìlt; | and the líves | and fòrtunes | of the whòle | nárion | no lònger | protècted | by júſtice | are ſubjécted | to àrbitrary | wíll | and plèaſure. | (*Enquiry, with ſurpriſe; higher, and more forcible tone.*) Whére | has thís | ſpécies | of guílt | lain ſo lóng | concèaled? |

Whére |

My Lords, As this ſpecies of treaſon of which I am accuſed by the commons is entirely new and unknown to the laws, ſo is the ſpecies of proof by which they pretend to fix that guilt upon me. They have invented a kind of accumulated or conſtructive evidence; by which many actions, either totally innocent in themſelves, or criminal in a much inferior degree, ſhall, when united, amount to treaſon, and ſubject the perſon to the higheſt penalties inflicted by the laws. A haſty and unguarded word, a raſh and paſſionate action, aſſiſted by the malevolent fancy of the accuſer, and tortured by doubtful conſtructions, is tranſmuted into the deepeſt guilt; and the lives and fortunes of the whole nation, no longer protected by juſtice, are ſubjected to arbitrary will and pleaſure. Where has this ſpecies of guilt lain ſo long concealed? Where has this fire been ſo long buried, during ſo many centuries, that no ſmoke ſhould appear, till it burſt out at once to con-

Whére | has thís, | fire, | been so lòng | búried | dur-ing so many | cénturies | that nó | smòke | should appéar | till it bùrst out | at ónce | to consùme | mé | and my chìldren ? | (*Arguing with confidence; a lower and firmer tone.*) Bétter it were | to live under nó law | at àll | and by the máxims | of a cáutious | prù-dence | to confórm ourselves | the bést | we càn | to the àrbitrary | will | of a máster | than fáncy | we have a làw | which shall inflict | a púnishment | precèdent to the promulgátion | and try' us | by màxims | unhéard of | till the very móment | of the prosecùtion. | (*Ex-planation; plain, open, higher tone.*) If I sàil | on the Thámes | and splít | my vèssel | on an ánchor, | in cáse | there be nó | buòy | to give me wárning, | the párty | shall páy | me dàmages; | bùt | if the ànchor | be marked óut, | thén | is the stríking on it | at my ówn | pèril. | (*Enquiry; with surprise.*) Whére is the mark | set upon this crime ? | (*Regret; low, solemn, plaintive tone.*) It has láin | concèaled | ùnder | wáter | and nó | húman | prùdence | nò | hùman | innocence | could sàve me | from the destrúc-tion | with which | I am at présent | thrèatened. (*Narrative; open, higher tone.*) It is nów | fúll | two hùndred | and fòrty | yéars | since tréa-sons | were defined; | and so lòng | has it béen | since àny man | was toúched | to this | extént, | upon this | crime | before mysèlf. | We have líved, my Lords, | háppily | to ourselves | at hòme. |

We

conſume me and my children? Better it were to live under no law at all, and, by the maxims of a cautious prudence, to conform ourſelves the beſt we can to the arbitrary will of a maſter, than fancy we have a law which ſhall inflict a puniſhment precedent to the promulgation, and try us by maxims unheard of till the very moment of the proſecution. If I ſail on the Thames, and ſplit my veſſel on an anchor, in caſe there be no buoy to give me warning, the party ſhall pay me damages; but if the anchor be marked out, then is the ſtriking on it at my own peril. Where is the mark ſet upon this crime? It has lain concealed under water, and no human prudence, no human innocence could ſave me from the deſtruction with which I am at preſent threatened.

It is now full two hundred and forty years ſince treaſons were defined, and ſo long has it been ſince any man was touched to this extent, upon this crime, before myſelf. We have lived, my Lords, happily to ourſelves

at

We have lived | glòriouſly | abróad | to the wòrld. | (*Perſuaſion*; *lower tone.*) Lèt us | be contént | with what our fáthers | have lèft us. | Lèt not | our ambì-tion | càrry us | to be more lèarned | than théy were | in theſe killing | and deſtrúctive | árts. | (*Explanation*; *higher tone.*) Gréat | wìſdom | it will bè | in your lórdſhips, | and jùſt | próvidence | for youſèlves, | for your poſtèrities | for the whole kingdom | to caſt from you | into the fire | (*Hatred and deteſtation*; *lower tone.*) theſe blóody | and myſtèrious | vólumes | of àrbitrary | and conſtrùctive | tréaſons | as the prìmitive | chri-ſtians | did their books | of curious | árts, | and betáke yourſelves | to the plàin | létter | of the ſtàtute; | which téllş you, | whère | the crìme | is, | and pòints out | the páth | by which | you may avòid it. | (*Perſua-ſion*; *low, plaintive monotone.*) Lèt us not, | to our own deſtrūction, | awāke | thoſe ſlēeping | līons, | by rāt-tling up | a cōmpany | of ōld | rēcords, | which have for ſō many | āges | hūng | by the wāll | forgòtten | and neglécted. | (*Sorrow*; *higher tone.*) To àll my afflictions | add not thís, my Lords, | the moſt ſevère | of ány | that I | for my òther ſins | nòt | for my tréa-ſon | be the mēans | of introdūcing | a prēcedent | ſo pernīcious | to the lāws | and līberties | of my nà-tive | cóuntry. | (*Argument*; *plain, open, middle tone.*) Howéver | theſe géntlemen | at the bár | ſay they ſpéak | for the commonwéalth, | and they beliève ſo. | Yèt | ùnder | fávor | it is I | who in this particular | ſpèak for the commonwéalth. | Précedents | like thòſe |

at home. We have lived gloriouſly abroad to the world. Let us be content with what our fathers have left us. Let not our ambition carry us to be more learned than they were in theſe killing and deſtructive arts. Great wiſdom it will be in your lordſhips, and juſt providence for yourſelves, for your poſterities, for the whole kingdom, to caſt from you into the fire theſe bloody and myſterious volumes of arbitrary and conſtructive treaſons, as the primitive Chriſtians did their books of curious arts, and betake yourſelves to the plain letter of the ſtatute, which tells you where the crime is, and points out the path by which you may avoid it. Let us not, to our own deſtruction, awake thoſe ſleeping lions, by rattling up a company of old records, which have for ſo many ages hung by the wall forgotten and neglected. To all my afflictions add not this, my Lords, the moſt ſevere of any, that I, for my other ſins, not for my treaſon, be the means of introducing a precedent, ſo pernicious to the laws and liber-

ties

which are endèavored | to be eſtàbliſhed | againſt me | muſt | draw alóng | ſuch inconvèniences | and míſeries | that in a fèw | yéars | the kíngdom | will be in the condition | exprèſſed | in a ſtátute | of Hénry | the fòurth; | and nò man | ſhall knów | by whàt | rúle | to góvern | his wòrds | and àctions. | (*Perſuaſion; higher, plaintive tone.*) Impòſe not, my Lords, | difficulties | inſurmóuntable upon miniſters of ſtate; | nor diſable them | from ſerving | with chéarfulneſs | their king | and còuntry. | If | you exàmine them, | and under ſuch ſevère | pénalties | by évery | gràin, | by èvery | little | wéight | the ſerútiny | will be intòlerable. | The públic | affairs | of the kingdom | muſt be lèft | wáſte, | and nò | wiſe man | who has any hònor | or fòrtune | to lóſe | will èver | engáge himſelf | in ſuch dréadful, | ſuch unknówn | pèrils. | (*Exuſing; middle tone.*) My Lórds, | I have nòw | tróubled your lordſhips | a grèat | dèal | lónger | than I ſhòuld have done. | (*Suppreſſed grief; higher tone.*) Were it not | for the ĭntereſt | of thēſe | plēdges | which a ſaint | in hèaven | léft me, | I ſhould be lóth | (*Indifference; lower tone.*) Whàt | I fòrfeit | for myſélf | is nòthing | —bút | I confèſs | that my ín- | diſcrètion | ſhould fòrfeit | for thém.— | (*Strong grief ſuppreſſed; lower tone.*) it woúnds me | very dèeply. | You will be pléaſed | to pàrdon | my infirmity; | — (*Diſturbed; broken lower tone.*) Sòmething | I ſhóuld have ſaid | but I sèe | I ſhall

ties of my native country. However theſe gentlemen at the bar ſay they ſpeak for the commonwealth, and they believe ſo. Yet under favour, it is I who in this particular ſpeak for the commonwealth. Precedents like thoſe which are endeavoured to be eſtabliſhed againſt me, muſt draw along ſuch inconveniences and miſeries, that in a few years the kingdom will be in the condition expreſſed in a ſtatute of Henry the fourth; and no man ſhall know by what rule to govern his words and actions. Impoſe, not, my Lords, difficulties inſurmountable upon miniſters of ſtate; nor diſable them from ſerving with chearfulneſs their king and country. If you examine them, and under ſuch ſevere penalties by every grain, by every little weight, the ſcrutiny will be intolerable. The public affairs of the kingdom muſt be left waſte, and no wiſe man, who has any honour or fortune to loſe, will ever engage himſelf in ſuch dreadful, ſuch unknown perils.

My Lords, I have now troubled your lordſhips a great deal longer than I ſhould have done. Were it not for the intereſt of theſe pledges, which a ſaint in heaven left me, I

I ſhàll not | be áble | thérefore | I ſhall lèave it. | (*Chearfulneſs*; *plain*, *open*, *middle tone.*) A'nd | nów, my Lords | I thànk | Gód | I have béen | by hìs | bléſſing | ſufficiently | inſtrúcted—in the extrème | vánity | of àll | témporary enjoyments | compàred | to the impórtance | of our etèrnal duration. | (*Reſignation*; *chearful*, *ſolemn*, *lower tone.*) A'nd | ſó, my Lords, | èven | ſó | with áll | humìlity | and with àll | tranquìllity | of mínd, | I ſubmít | cleàrly | and fréely | to yoúr | jùdgment. | And whéther | that ríghteous | jùdgment | ſhall be to life | or déath | I ſhall repóſe myſelf, | full of gràtitude | and cónfidence | in the árms | of the greàt | áuthor | of my exìſtence. |

LORD CLIFFORD'S SPEECH
To King Henry the Sixth, to perſuade him to keep the Crown.

SHAKSPEARE, Hen. VI. 3d part.

(*Admonition and perſuaſion*; *high tone.*)

My gràcious | liége, | this toò much | lénity |
And hàrmful | píty | muſt be láid | aside. |
To whòm | do lìons | càſt | their gèntle | lòoks? |
Nòt | to the bèaſts | that would uſùrp | their dén. |
Whòſe | hànd | is thàt, | the fòreſt | beàr | doth lìck? |
Nòt | hìs | that ſpòils | her yòung | befòre | her fáce. |
Whò |

ſhould be loth—What I forfeit for myſelf is nothing—but I confeſs that my indiſcretion ſhould forfeit for them; it wounds me very deeply. You will be pleaſed to pardon my infirmity; ſomething I ſhould have ſaid, but I ſee I ſhall not be able, therefore I ſhall leave it. And now, my Lords, I thank God I have been by his bleſſing ſufficiently inſtructed—in the extreme vanity of all temporary enjoyments, compared to the importance of our eternal duration. And ſo, my Lords, even ſo, with all humility and with all tranquillity of mind, I ſubmit clearly and freely to your judgment. And whether that righteous judgment be to life or death, I ſhall repoſe myſelf, full of gratitude and confidence, in the arms of the great Author of my exiſtence.

LORD CLIFFORD'S SPEECH.

My gracious liege, this too much lenity
And harmful pity muſt be laid aſide.
To whom do lions caſt their gentle looks?
Not to the beaſts that would uſurp their den.
Whoſe hand is that, the foreſt bear doth lick?
Not his that ſpoils her young before his face.

Whò | 'ſcàpes | the lùrking | ſèrpent's | mòrtal | ſtìng? |
Nòt | hè | that ſèts | his fòot | upon her báck. |
The ſmálleſt | wòrm, | will tùrn | being tródden on; |
And dòves | will pèck, | in sàfeguard | to their bróod. |

(*Narrative repreſentation; higher tone.*)

Ambìtious | Yórk, | did lével | at thy cròwn; |
Thòu | ſmíling | while hé | knít | his ángry | brows: |
Hè, | but a dúke, | would hàve | his ſón | a kìng, |
And ràiſe | his íſſue | like a lóving | sìre; |
Thóu, | being a kìng, | bléſt | with a gòodly | ſón, |
Didſt yìeld | conſént | to diſhinhèrit him;

(*Reproach lower tone.*)

Which àrgued | thée | a mòſt | unlóving | fàther. |
Unrèaſonable creatures | fèed | their yóung: |
And thòugh | mán's face | be fèarful | to their èyes, |
Yèt, | in protèction | of their ténder ones, |
Whó | hath not ſèen them | (éven | with thóſe | wìngs |
Which ſòmetimes | they have ùſed | in fèarful | flíght) |
Make wár | with thèm | that clìmb'd | unto their néſt |
O'ffering | their ówn lives | in their yóung's | defènce? |

(*Reproach and indignation.*)

For ſhàme, my liege, | make thèm your precedent? |

(*Reproach and compaſſion; low monotone.*)

Wēre it not pīty | that this gōodly | bōy, |
Should lōſe | his bīrth-right | by his fáther's fault; |
And lōng | hereāfter | sāy | unto his chīld— |

Whàt |

Who 'ſcapes the lurking ſerpent's mortal ſting?
Not he that ſets his foot upon her back.
The ſmalleſt worm will turn being trodden on:
And doves will peck in ſafeguard to their brood.

Ambitious York did level at thy crown;
Thou ſmiling, while he knit his angry brows:
He, but a duke, would have his ſon a king,
And raiſe his iſſue like a loving ſire;
Thou, being a king, bleſt with a goodly ſon,
Didſt yield conſent to diſinherit him;
Which argued thee a moſt unloving father.

Unreaſonable creatures feed their young;
And though man's face be fearful to their eyes,
Yet, in protection of their tender ones,
Who hath not ſeen them (even with thoſe wings,
Which ſometimes they have uſed in fearful flight)
Make war with them that climb'd unto their neſt,
Offering their own lives in their young's defence?

For ſhame, my liege, make them your precedent?
Were it not pity that this goodly boy,
Should loſe his birth-right by his father's fault;
And long hereafter ſay unto his child—

Whāt | my great grāndfather | and grāndſire | gōt, |
My cāreleſs | fāther | fòndly | gave awáy ? |
(*Reproach* ; *low tone.*) 'Ah, | what a ſhàme were this ! |
(*Encouragement* ; *higher toue.*) Lòok on the boy ; |
And let his mánly | fâce, | which pròmiſeth |
Succèſsful | fórtune, | ſtèel | thy mèlting | heárt, |
To hòld | thy ówn, | and lèave | thy ówn | to hìm. |

KING EDWARD IV's SPEECH
Regretting the Murder of his Brother CLARENCE.

SHAKSPEARE, Richard the Third.

STANLEY and EDWARD.

Stan. A bóon, my ſovereign | for my ſérvice | dòne.

K. Ed. I pr'y'thee | péace, | my ſóul | is fúll | of ſòrrow. |

Stan. I will not | ríſe | unlèſs | your híghneſs | hèar me. |

K. Edw. Then ſày | at ónce, | whát is it | thou requèſt'ſt ? |

Stan. The fórfeit, ſovereign, | of my ſérvant's | lìfe : |
Who ſlèw | to dày | a riòtous | géntleman, |
Làtely | atténdant | on the dúke | of Nòrfolk. |

(*Remorſe* ; *low tone.*)

K. Edw. Hāve | I a tōngue | to dōom | my brōther's | dēath |
And ſhāll | thāt tongue | give pàrdon | to a ſlàve ? |

(*Pity.*)

What my great grandfather and grandfire got,
My careleſs father fondly gave away?
Ah! what a ſhame were this! Look on the boy;
And let his manly face, which promiſeth
Succeſsful fortune, ſteel thy melting heart,
To hold thy own, and leave thy own to him.

King EDWARD IV. and Lord STANLEY.

Stan. A boon, my ſovereign, for my ſervice done.

K. Ed. I pr'ythee peace, my ſoul is full of ſorrow.

Stan. I will not riſe, unleſs your highneſs hear me.

K. Ed. Then ſay, at once, what is it thou requeſt'ſt?

Stan. The forfeit, ſovereign, of my ſervant's life:
Who ſlew to-day a riotous gentleman,
Lately attendant on the duke of Norfolk.

K. Ed. Have I a tongue to doom my brother's death,
And ſhall that tongue give pardon to a ſlave?

(*Pity.*)

My bróther | kill'd nò man, | hís fault | was thòught, |
And yèt | his púniſhment | was bítter | dèath. |

(*Reſentment, mixed with remorſe.*)

Whó ſu'd to me | for hìm ? | whò | in my wráth, |
Knèel'd | at my féet, | and bíd me | be advíſed ? |
Whò | ſpoke of brótherhood ? | whó | ſpoke of lòve ? |

(*Sorrow, pity, and compaſſion.*)

Whó told me | how the pòor | ſóul | did forſáke |
The mìghty | Wárwick, | and did fíght | for mè ? |
Whó told me | in the fìeld | of Téwkſbury, |
When 'Oxford | hàd me | dówn, | hè | réſcu'd me, |
And ſáid | dèar | bróther, | líve, | and be a kìng ? |
Whó told me, | when we bōth | lāy | in the fīeld, |
Frózen | almòſt | to déath, | how he did láp me |
'Even | in his gàrments, | and did gíve himſelf, |
All thìn | and náked, | to the númb | cóld | nìght ? |

(*Reſentment ; loud, forcible tone.*)

All thís | from my remémbrance | brùtiſh | wráth |
Sìnfully | plúck'd, | and not a màn of you |
Had ſò much | gráce | to pút it | in my mìnd,

(*Indignation, mixed with hatred ; low tone.*)

Būt, | when your cārters, | or your wāiting vaſſals, |
Have dōne | a drūnken | ſlāughter, | and defāç'd |
The prēcious | īmage | of our dèar | Redéemer, |

(*Over-acted earneſt entreaty ; high tone.*)

You ſtrâight | are on your knêes | for pârdon, | pârdon |
And I', | unjúſtly too | muſt gràntit you : | —

(*Reſentment ;*

My brother kill'd no man, his fault was thought,
And yet his puniſhment was bitter death.
Who ſu'd to me for him? Who in my wrath,
Kneel'd at my feet, and bid me be advis'd?
Who ſpoke of brotherhood? who ſpoke of love?
Who told me how the poor ſoul did forſake
The mighty Warwick, and did fight for me?
Who told me in the field of Tewkſbury,
When Oxford had me down, he reſcu'd me,
And ſaid, Dear brother, live, and be a king?
Who told me, when we both lay in the field,
Frozen almoſt to death, how he did lap me
Even in his garments, and did give himſelf,
All thin and naked, to the numb cold night?
All this from my remembrance brutiſh wrath
Sinfully pluck'd, and not a man of you
Had ſo much grace to put it in my mind.
But, when your carters, or your waiting vaſſals,
Have done a drunken ſlaughter, and defac'd
The precious image of our dear Redeemer,
You ſtraight are on your knees for pardon, pardon,
And I, unjuſtly too, muſt grant it you:

But

(*Reſentment ; forcible tone.*)

Bût | for my bróther, | not a màn would ſpeak,— |

(*Remorſe ; lower tone.*)

Nor I′ | (ungrácious) | ſpeak unto myſèlf

(*Pity ; low tone.*)

For him, | pòor | ſòul,—

(*Reproach ; high tone.*)

The próudeſt | of you àll |
Have been behòlden to him | in his lífe, | —
Yet nóne of you | would ónce | plead fòr his life.

(*Dread and terror ; low tone.*)

O' | Héav'n | I féar, | thy' | júſtice | will take hòld |
On mé, | and yóu, | and míne | and yòurs, for this, |
Alás ! | póor | Clàrence ! |

THE ORATION OF COMINIUS
In favour of CORIOLANUS.

SHAKSPEARE.

Unwillingneſs ; feeble tone.)

I′ | ſhall lack vòice : | the dèeds | of Coriolánus |

(*Propoſing ; plain middle tone.*)

Shòuld not | be utterred féebly. | It is héld, |
That válour | is the chìefeſt | vírtue, | and
Mòſt | dignifies | the hàver : | ìf | it bé, |
The màn | I′ ſpeak of | cànnot | in the wórld |
Be síngly | còunterpois'd. |

(*Narrative ; higher tone.*) At sìxteen | yéars, |

When

But for my brother, not a man would ſpeak,
Nor I (ungracious) ſpeak unto myelf
For him, poor ſoul,—The proudeſt of you all,
Have been beholden to him in his life,
Yet none of you would once plead for his life.
O Heav'n! I fear thy juſtice will take hold
On me, and you, and mine, and yours, for this,
A la s! poor Clarence!

ORATION OF COMINUS.

I ſhall lack voice: the deeds of Coriolanus
Should not be uttered feebly. It is held,
That valour is the chiefeſt virtue, and
Moſt dignifies the haver: if it be,
The man I ſpeak of cannot in the world
Be ſingly counterpois'd. At ſixteen years,
When Tarquin made a head for Rome, he fought
Beyond the mark of others: our then dictator,

Whom

When Tárquin | made a hèad | for Róme, | he fóught |
Beyònd | the márk | of òthers : | our thèn | dictátor, |
Whóm | with all pràiſe | I póint at, | sàw him | fíght, |
Whén | with his Amazònian | chìn | he dróve |
The brìſtled | líps | befòre him : | he beſtríd |
An ò'er preſt | Róman, | and i' the cònſul's | víew |
Slèw | | thrée | oppòſers : Tárquin's | sèlf | he mét |
And ſtrúck him | on his knèe : | in thàt day's | féats, |
Whén | he might àct | the wòman | in the ſcéne, |
He próv'd | bèſt | mán | i' the fièld ; | ànd | for his méed |
Was brów bound | with the òak. | His púpil age |
Màn enter'd | thús, | he wáxed | like a sèa ; |
And, in the brùnt | of sèventeen | bàttles | sínce, |
He lúrch'd | àll | ſwórds | o' the gàrland. |
(*Low, ſtrong tone.*) For this láſt, |
Befòre | and ìn | Coríoli, | lét me | ſáy, |
I cànnot | ſpéak him | hòme: |
(*Higher tone, and more forcible.*)
He ſtòpt | the flíers ; |
And, by his ràre | exámple, | máde | the còward |
Tùrn | térror | into ſpòrt : | as wáves | before
A vèſſel | under sáil, | ſo mèn | obéy'd, |
And féll | below his ſtèm : | his ſwórd | (dèath's | ſtámp) |
Whère | it did márk, | it tóok | from fáce | to fòot. |
He was a thìng | of blóod, | whoſe èvery | mótion |
Was tím'd | with dy'ing | crìes : | alòne | he énter'd |
The mòrtal | gáte | o'the cìty ; | which hé páinted |

With

Whom with all praiſe I point at, ſaw him fight,
When with his Amazonian chin he drove
The briſtled lips before him: he beſtrid
An o'er-preſt Roman, and i' the conſul's view
Slew three oppoſers: Tarquin's ſelf he met,
And ſtruck him on his knee: in that day's feats,
When he might act the woman in the ſcene,
He prov'd beſt man, i' the field: and for his meed
Was brow-bound with the oak, his pupil age
Man enter'd thus, he waxed like a ſea;
And, in the brunt of ſevententeen battles ſince,
He lurch'd all ſwords o' the garland. For this laſt,
Before and in Corioli, let me ſay,
I cannot ſpeak: hence home. He ſtopt the fliers;
And, by his rare example, made the coward
Turn terror into ſport: as waves before
A veſſel under ſail, ſo men obey'd,
And fell below his ſtem: his ſword (death's ſtamp)
Where it did mark, it took from face to foot.
He was a thing of blood, whoſe every motion

Was

With ſhúnleſs | dèſtiny; | àidleſs | came óff, |
And with a ſùdden | reinfórcement | ſtrùck |
Corìoli, | like a plànet: | Nów, | áll's | hìs: |

(*Quicker, higher, and more forcible.*)

When by and by' | the dìn | of wár | 'gan piérce |
His réady | sènſe: | then ſtráight | his dòuble | ſpírit |
Requícken'd | what in flèſh | was fátigate, |
And to the báttle | càme he; | whére | he did
Rún | rèeking | o'er the lìves | of mén, | as íf |
'Twere a perpétual | ſpòil; | and, 'tíll | we càll'd |
Both fìeld | and cìty | óurs: | he nèver | ſtoód |
To èaſe | his bréaſt | with pànting. |

HERMOCRATES, THE SYRACUSAN,

Againſt putting the Athenian Generals, Nicias and Demoſthenes, to Death.

(*Low, plaintive tone.*)

You hère | behóld | an unfòrtunate | fáther | who has félt | more than àny | óther Syracuſan, | the fàtal | effécts of this war, | by the déath | of twò | ſóns | who formed àll | his conſolátion, | and were the ònly | ſuppórt | of his óld | àge. | (*Cheerfulneſs; higher tone.*) I cánnot, indeed, | forbear admíring | their còurage | and felícity, | in ſácrificing | to their còuntry's | wélfare | a lífe | of which they would òne day | have been deprived

Was tim'd with dying cries: alone he enter'd
The mortal gate of the city, which he painted
With ſhunleſs deſtiny: aidleſs came off,
And, with a ſudden reinforcement, ſtruck
Corioli like a planet: Now, all's his;
When by and by the din of war 'gan pierce
His ready ſenſe: then ſtraight his double ſpirit
Requicken'd what in fleſh was fatigate,
And to the battle came he; where he did
Run reeking o'er the lives of men, as if
'Twere a perpetual ſpoil: and, till we call'd
Both field and city ours: he never ſtood
To eaſe his breaſt with panting.

HERMOCRATES

Againſt putting the Athenian Generals to Death.

You here behold an unfortunate father, who has felt more, than any other Syracuſan, the fatal effects of this war, by the death of two ſons, who formed all his conſolation, and were the only ſupport of his old age. I cannot, indeed, forbear admiring their courage and felicity, in ſacrificing to their country's welfare a life of which they would one day

depríved | by the còmmon courſe | of náture.; (*Sorrow; low, plaintive tone*) but then I cānnot | but be ſtrōngly affected | with the crūel | woūnd | which their dèath | has made in my héart, | nor forbear háting | and detèſting | the Athénians, | the áuthors of this unhappy war, | as the mùrtherers | of my chíldren; | (*Declaration; higher tone.*) I cànnot however | conceal óne circumſtance, | which ís, | that I am lèſs ſenſible | of my prívate affliction | than of the hónour | of my còuntry; | and I ſée it | expòſed | to etèrnal | ínfamy | by the bàrbarous | advíce | which is nów | gìven you. | The Athénians | indèed | merit the wòrſt | tréatment, | and èvery kind | of púniſhment | that càn be | inflícted on them | for ſo unjùſtly | declaring wár againſt us; | (*Low tone, till near the end of the quęſtion.*) but hāve not | the gōds, | the jūſt | avēngers | of crīmes, | pūniſhed | thēm, | and revénged | ùs | ſufficiently? | (*Arguing; higher to the end.*) When their generals | láid down | their árms | and ſurréndered, | díd they not | dó | thís | in hópes | of having their líves | ſpáred? | And íf | we pút them | to déath, | will it | be pòſſible for us | to avóid | the júſt | repróach | of our having víolated | the laws of nátions, | and diſhónoured | our víctory | by an unhèard of | crúelty? | (*High tone, till near the end.*) Hów! | will you ſúffer | your glóry | to be thús | ſúllied | in the fáce | of the whóle | wórld, | and have it ſáid, | that a nátion | who fírſt | dédicated |

a témple

day have been deprived by the common courſe of nature; but then I cannot but be ſtrongly affected with the cruel wound which their death has made in my heart, nor forbear hating and deteſting the Athenians, the authors of this unhappy war, as the murtherers of my children. I cannot however conceal one circumſtance, which is, that I am leſs ſenſible of my private affliction than of the honour of my country; and I ſee it expoſed to eternal infamy by the barbarous advice which is now given you. The Athenians indeed merit the worſt treatment, and every kind of puniſhment that can be inflicted on them, for ſo unjuſtly declaring war againſt us; but have not the gods, the juſt avengers of crimes, puniſhed them, and revenged us ſufficiently? When their generals laid down their arms and ſurrendered, did they not do this in hopes of having their lives ſpared? And if we put them to death, will it be poſſible for us to avoid the juſt reproach of our having violated the laws of nations, and diſhonoured our victory by an unheard-of cruelty? How! will you ſuffer your glory to be thus ſullied in the face of the whole world, and have it ſaid, that a nation, who firſt

a témple | in this | city | to Clémency | had not | found ány | in yóurs? | Sùrely | vìctories | and tríumphs do not give immortal glory to a city; | but the èxercising | of mércy | towards a vánquished | ènemy, | the ùsing | of moderátion | in the gréatest | prosperity, | and fèaring | to offend | the góds | by a háughty | and ínso- | lent | prìde. | (*Declaration; high tone*) You doùbtless | have not forgót | that this | Nícias, | whose fàte | you are gòing | to pronóunce, | was the vèry | mán | who plèaded | your cáuse | in the assémbly | of the Athènians, | and employed áll | his crèdit, | and the whòle | pòwer | of his éloquence | to dissuàde | his cóuntry | from embárking | in this wàr; | (*Low tone, till near the end*) should yóu therefore, | pronóunce | séntence | of dèath | on this | wòrthy | géneral, | wóuld it be | a júst | rewárd | for the zéal | he shéwed | for yòur | intrest? | (*Detestation; low tone.*) With regàrd | to mysélf, | dèath | would be lèss | griévous to me | than the sight | of so hòrrid | an injústice | committed | by my cóuntry men | and fellow-cìtizens.

JOHN OF GAUNT'S SPEECH,

On the declining state of the affairs of RICHARD II.

(*High plaintive tone of voice.*)

Methinks, | I am a pròphet | nèw | inspír'd,
And thùs | foretéll | our sècond | Richard's | fàte.

Lower

dedicated a temple in this city to Clemency, had not found any in yours? Surely victories and triumphs do not give immortal glory to a city; but the exerciſing of mercy towards a vanquiſhed enemy, the uſing of moderation in the greateſt proſperity, and fearing to offend the gods by a haughty and inſolent pride. You doubtleſs have not forgot that this Nicias, whoſe fate you are going to pronounce, was the very man who pleaded your cauſe in the aſſembly of the Athenians, and employed all his credit, and the whole power of his eloquence, to diſſuade his country from embarking in this war; ſhould you therefore pronounce ſentence of death on this worthy general, would it be a juſt reward for the zeal he ſhewed for your intereſt? With regard to myſelf, death would be leſs grievous to me than the ſight of ſo horrid an injuſtice committed by my country men and fellow citizens.

JOHN OF GAUNT'S SPEECH.

Methinks, I am a prophet new inſpir'd,
And thus foretell our ſecond Richard's fate.

(*Lower tone, ſimple and didactic.*)

His ráſh | fièrce | blàze | of ríot | cánnot | làſt ; |
For viòlent | fíres | ſòon | burn óut | themsèlves : |
Smàll | ſhówers | láſt | lòng ; | but sùdden | ſtórms | are ſhòrt ; |
Hé | tìres betimes, | that ſpùrs | too fáſt betimes ; |
With èager | féeding, | fóod | doth chóak | the fèeder ; |
Lìght | vánity, | insàtiate | córmorant, |
Consùming, | méans, | sòon | préys | upon itsèlf. |

(*Low, ſolemn monotone.*)

This rōyal | thrōne | of kīngs, | this | ſcēpter'd | īſle, |
This ēarth | of mājeſty, | this sēat | of Mārs, |
This ōther | ēden, | dèmy | páradiſe ; |
This fōrtreſs, | buīlt | by nāture | for hersēlf, |
Agāinſt | infēction, | and the hànd | of wár ; |
This hāppy | brēed | of mēn, | this lìttle | wórld ; |
This prēcious | ſtōne | sēt | in the sìlver | ſéa, |
Which ſérves it | in the òffice | of a wáll, |
Or as a mōat | defēnſive | to a hōuſe, |
Agāinſt | the ēnvy | of leſs háppier lands ;

(*Rapture ; higher plaintive tone.*)

This blèſſed | plót, | this éarth, | this rèalm, | this E'ngland, |
This núrſe, | this tēeming | wōmb | of rōyal | kīngs, |
Fēar'd | for their brēed | and fàmous | by their bírth ; |

(*Grand deſcription ; lower and more ſolemn tone.*)

Renōwned | for their dēeds | as fār | from hōme, |
For Chrīſtian sērvice, | and trūe | chīvalry, |

As

His raſh fierce blaze of riot cannot laſt;
For violent fires ſoon burn out themſelves:
Small ſhowers laſt long; but ſudden ſtorms are ſhort;
He tires betimes, that ſpurs too faſt betimes;
With eager feeding, food doth choak the feeder;
Light vanity, inſatiate cormorant,
Conſuming, means, ſoon preys upon itſelf.
This royal throne of kings, this ſcepter'd iſle,
This earth of majeſty, this ſeat of Mars,
This other Eden, demy Paradiſe;
This fortreſs, built by Nature for herſelf,
Againſt infection, and the hand of war;
This happy breed of men, this little world;
This precious ſtone, ſet in the ſilver ſea,
Which ſerves it in the office of a wall,
Or as a moat defenſive to a houſe,
Againſt the envy of leſs happier lands:
This bleſſed plot, this earth, this realm, this England,
This nurſe, this teeming womb of royal kings,
Fear'd for their breed, and famous by their birth;
Renowned for their deeds—as far from home,
For Chriſtian ſervice, and true chivalry,

As īs | the sēpulchre | in ſtūbborn | Jēwry, |
Of the wōrld's | rānſom, | bléſſed | Màry's | ſón ; |
This lánd | of ſuch dèar | ſóuls, | this | deàr | deàr | lánd, |
Déar | for her reputàtion | through the wórld, |

(*Lower and more familiar tone.*)

Is nów | lèas'd | oút | (I drèad | pronoúncing it) |
Like | to a ténement, | or pélting | fàrm : |

(*Grand deſcription ; higher and more ſolemn tone.*)

E'ngland, | bound īn | with the triūmphant | sēa, |
Whoſe rōcky | ſhōre | beats bāck | the ēnvious | sīege, |

(*Lower and reproaching tone.*)

Of wàtry | Néptune | is nów | bòund | ín | with ſhàme, |
With ìnky | blóts, | and ròtten | párchment | bònds ; |

(*Higher tone.*)

Thàt | E'ngland, | that was wónt | to cònquer | óthers, |

(*Lower and reproaching tone.*)

Hath máde | a ſhàmeful | cónqueſt | of itsèlf. |

SHAKSPEARE.

THE LADY IN COMUS,

In Vindication of Temperance.

(*Tranquillity ; middle tone.*)

I hàd not | thóught | to have unlóck'd | my lìps |
In thìs | unhàllow'd | aír, | bùt | that thìs | júggler |
Wou'd thínk | to chárm | my jùdgment, | as my eyés, |
Obtrùding | fàlſe | rúles, | pránck'd | in Réaſon's | gàrb. |

(*Deteſtation ; low tone.*)

I hàte | when Vìce | can bòlt | her àrguments, |

And

As is the ſepulchre in ſtubborn Jewry,
Of the world's ranſom, bleſſed Mary's ſon;
This land of ſuch dear ſouls, this dear, dear land,
Dear for her reputation through the world,
Is now leas'd out (I dread pronouncing it)
Like to a tenement, or pelting farm:
England, bound in with the triumphant ſea,
Whoſe rocky ſhore beats back the envious ſiege,
Of watry Neptune is now bound in with ſhame,
With inky blots, and rotten parchment bonds;
That England, that was wont to conquer others,
Hath made a ſhameful conqueſt of itſelf.

THE LADY IN COMUS,

I had not thought to have unlock'd my lips
In this unhallow'd air, but that this juggler
Would think to charm my judgment, as my eyes,
Obtruding falſe rules, pranck'd in Reaſon's garb.
I hate when Vice can bolt her arguments.

And Vìrtue | has nò | tòngue | to chéck her pride. |
(*Reproach* ; *low tone*).
Impòſtor, | dò not charge | moſt ìnnocent | Náture, |
As ìf | ſhe woùld | her chìldren | ſhould be rìotous |
(*Regret* ; (*higher tone*)
With hèr | abúndance. | Shé, good catereſs, |
Mèans | her províſion | ónly | to the gòod, |
That líve | accòrding | to hèr | sòber | láws, |
And hòly | dictate | of ſpáre | Tèmperance. |
If èvery | júſt man, | that nów | pìnes | with wánt, |
Hád | but a mòderate | and beſeèming | ſháre |
Of thát | which lèwdly-pamper'd | lúxury |
Now héaps | upon ſome fèw | with vàſt | excéſs, |
Náture's | fúll | blèſſings | wou'd be wèll | diſpéns'd |
In ùn-ſupérfluous | and exáct | propòrtion ; |
And ſhé | nò | whít | encúmber'd | with her ſtòre. |
And thén | the gíver | wou'd be bètter | thánk'd, |
His práiſe | dúe | pàid : | for ſwìniſh | glúttony |
Nè'er looks | to Héav'n | amidſt his gòrgeous | féaſt,
(*Reproach* ; *low harſh tone*)
Bút | with besòtted | bàſe | ingrátitude, |
Cráms, | and blaſphémes | his Fèeder. MILTON.

THE LADY IN COMUS,
In Vindication of Chaſtity.

(*Low, ſolemn monotone.*)

To hīm | that dāres
ārm | his prophāne tongue | with contēmptuous | wōrds, |
Agáinſt

And Virtue has no tongue to check her pride.
Impoſtor, do not charge moſt innocent Nature
As if ſhe would her children ſhould be riotous
With her abundance. She, good catereſs,
Means her proviſion only to the good,
That live according to her ſober laws,
And holy dictate of ſpare temperance.
If every juſt man, that now pines with want,
Had but a moderate and beſeeming ſhare
Of that which lewdly-pamper'd luxury
Now heaps upon ſome few with vaſt exceſs,
Nature's full bleſſings would be well diſpens'd
In unſuperfluous and exact proportion;
And ſhe no whit encumber'd with her ſtore.
And then the Giver wou'd be better thank'd,
His praiſe due paid: for ſwiniſh gluttony
Ne'er looks to Heav'n amidſt his gorgeous feaſt,
But, with beſotted baſe ingratitude,
Crams, and blaſphemes his Feeder.

THE LADY IN COMUS.

To him that dares
Arm his prophane tongue with contemptuous words,

Agáinſt | the sùn-clad | pòwer | of Cháſtity, |
(*Long pauſe*; *lower tone.*)
Fàin | wou'd I ſómething ſay, | yét | to what pùrpoſe? |
(*Contempt*; *higher tone.*)
Thóu | haſt nor eàr, | nor ſóul | to apprehènd; |
And thou art wòrthy | that thou ſhòuld'ſt not | knów
Mòre | háppineſs | than thís | thy préſent | lòt; |
Enjòy | your dèar | wít, | and gày | rhétoric, |
That hás | ſo wèll | been táught | her dázling | fence. |
(*Strong, ſolemn tone*; *lower.*)
Thóu | art not fìt | to héar thyſelf | convìnc'd; |
Yèt | ſhou'd I try', | the uncontróuled | wòrth |
Of thìs | pùre | Cáuſe | wou'd kíndle | my ràpt | ſpírits |
To | ſúch | a flàme | of sàcred | véhemence, |
(*Grand and ſplendid deſcription*; *loud, high tone.*)
That dùmb things | wou'd be mòv'd | to ſy'mpathize, |
And the brute eàrth | wou'd lend her nèrves | and
ſháke, |
Till áll | thy mágic | ſtrùctures, | rèar'd | ſo hígh, |
Were ſhàtter'd | into héaps | o'er thy fálſe | hèad. |

MILTON.

PORTIA'S SPEECH ON MERCY.

(*Perſuaſive intreaty*; *ſoft, middle tone.*)
The quàlity | of mércy | ìs not | ſtráin'd; |
It dróppeth | as the gèntle | ràin | from héav'n, |
Upon the pláce | benèath. | It is twìce bleſs'd; |
It blèſſeth | hìm | that gíves, | and hím | that tàkes. |

'Tis

Againſt the ſun-clad power of Chaſtity,
Fain would I ſomething ſay, yet to what purpoſe?
Thou haſt nor ear, nor ſoul to apprehend;
And thou art worthy that thou ſhould'ſt not know
More happineſs than this thy preſent lot;
Enjoy your dear wit, and gay rhetoric
That has ſo well been taught her dazling fence.
Thou art not fit to hear thyſelf convinc'd;
Yet ſhou'd I try, the uncontrouled worth
Of this pure cauſe wou'd kindle my rapt ſpirits,
To ſuch a flame of ſacred vehemence,
That dumb things would be mov'd to ſympathize,
And the brute earth wou'd lend her nerves, and ſhake,
Till all thy magic ſtructures, rear'd ſo high,
Were ſhatter'd into heaps o'er thy falſe head.

PORTIA'S SPEECH ON MERCY.

The quality of mercy is not ſtrain'd;
It droppeth, as the gentle rain from heav'n,
Upon the place beneath. It is twice bleſs'd;
It bleſſeth him that gives, and him that takes.

'Tis

'Tis mightieſt | in the mightieſt; | it becómes |
The thròned | mónarch | bétter | than his crown: |
(*Solemn monotone; lower.*)
His ſcēpter | ſhēws | the fōrce | of témporal pow'r, |
The ātttribute | to āwe | and mājeſty, |
Whērein | doth sīt | the drēad | and féar of kings; |
(*Rapture; high ſtrong tone.*)
But mércy | is abòve | this ſcépter'd ſway, |
It is enthróned | in the hèarts of kings; |
It is an áttribute | to Gód | himsèlf; |
And eárthly power | doth thèn | ſhew líkeſt God's |
Whèn | mércy | ſeáſons | jùſtice. | SHAKSPEARE.

DEMOSTHENES

Againſt ÆSCHINES on the Crown.

(*Reaſoning; plain, ſimple, middle tone.*)

There are twó | diſtìnguiſhing | quálities, Athenians, | which the vìrtuous | cítizen | ſhould éver | poſsèſs. | (I ſpèak | in géneral terms, | as the lèaſt | invídious method | of doing jùſtice | to myſelf,) | a zéal | for the hònour | and pre èminence | of the ſtáte | in his offícial conduct, | on áll | occàſions | and in àll | tranſactiòns | an affection | for his còuntry. | Thís | nàture can beſtow abìlities | and ſuccéſs | depend upon another power: | (*Strong aſſertion, firm, loud, lower tone.*) And in thìs |

affection

'Tis mightieſt in the mightieſt; it becomes
The throned monarch better than his crown:
His ſceptre ſhews the force of temporal pow'r,
The attribute to awe, and majeſty,
Wherein doth ſit the dread and fear of kings;
But mercy is above this ſcepter'd ſway,
It is enthroned in the hearts of kings;
It is an attribute to God himſelf;
And earthly power doth then ſhew likeſt god's,
When mercy ſeaſons juſtice.

DEMOSTHENES againſt ÆSCHINES on the CROWN.

There are two diſtinguiſhing qualities, Athenians, which the virtuous citizen ſhould ever poſſeſs. (I ſpeak in general terms, as the leaſt invidious method of doing juſtice to myſelf.) A zeal for the honour and pre-eminence of the ſtate, in his official conduct, on all occaſions, and in all tranſactions, an affection for his country. This nature can beſtow; abilities and ſucceſs depend upon another power; and in this affection you find me

affĕction | you find | mé | firm | and invàriable. | (*Enumeration of particulars; firm, loud, lower tone, rising in strength on each to the end.*) Nōt | the sōlemn | demānd | of my pèrson, | not the vēngeance | of the Amphictyōnic | cōuncil | which they denòunced against me, | not the térror | of their thrèatenings, | not the | flättery | of their pròmises, | nò | nor the fúry | òf those accúrsed | wrètches | whom they ròused | like wìld | bèasts | against me | could èver | téar | this | affĕction | from my brèast. | (*Higher tone, and not so loud.*) From first | to làst, | I have ùniformly | pursúed | the júst | and vírtuous course | of cònduct; | assértor | of the hònours, | of the, prerògatives, | of the glòry of | my cóuntry; | stúdious | to suppòrt them, | zèalous | to advánce them, | my whóle | bèing | is devóted | to this glórious | càuse. | (*Reproach; sneering, middle tone.*) ĭ | was nĕver known | to märch | through the cīty, | with a face of jōy | and exultātion, | at the succès | of a fóreign power, | embrācing | and annoūncing | the jōyful | tīdings | to thōse, | who I suppōsed | would transmīt it | to the pròper | pláce. | ĭ | was nēver known | to receive the succēsses | of my ōwn country | with trēmblings, | with sīghings, | with ēyes | bēnding | to the ēarth, | (*Indignation, higher tone*) like thōse | ìmpious men | who are the defämers | of the státe; | as if by sùch conduct | they were not defämers | of themsèlves. | Who lóok | abròad | and when a fóreign | pòtentate | hath established | his pòwer | on the calàmities | of Gréece, | applàud | the evént, | and téll us | we should take èvery | méans | to perpètuate his power. |

me firm and invariable. Not the ſolemn demand of my perſon, not the vengeance of the Amphictyonic council which they denounced againſt me, not the terror of their threatenings, not the flattery of their promiſes, no nor the fury of thoſe accurſed wretches, whom they rouſed like wild beaſts againſt me, could ever tear this affection from my breaſt. From firſt to laſt I have uniformly purſued the juſt and virtuous courſe of conduct; aſſertor of the honours, of the prerogatives, of the glory of my country; ſtudious to ſupport them, zealous to advance them, my whole being is devoted to this glorious cauſe. I was never known to march through the city, with a face of joy and exultation; at the ſucceſs of a foreign power, embracing and announcing the joyful tydings to thoſe, who, I ſuppoſed, would tranſmit it to the proper place. I was never known to receive the ſucceſſes of my own country with tremblings, with ſighings, with eyes bending to the earth, like thoſe impious men who are the defamers of the ſtate, as if by ſuch conduct they were not defamers of themſelves. Who look abroad, and when a foreign potentate hath eſtabliſhed his power on the calamities of Greece, applaud the event, and tell us we ſhould take every menas to perpetuate his power.

CONCLUSION.

FROM the method of marking the words, we have juſt ſeen it is impoſſible not to take notice of a circumſtance which ariſes from it, and which, if properly attended to, will ſet the utility of this method in a ſtill ſtronger light; and that is, the pauſes that neceſſarily intervene between words, that have accented force. It muſt be apparent to the dulleſt obſerver, that wherever words in ſucceſſion are pronounced with accented force, however ſmall the pauſe may be, there is ſtill a greater pauſe between theſe words, than between the ſyllables of the ſame word, and conſequently, that the words without the accent, which are pronounced like mere ſyllables of words, are united among themſelves, and with the accented word to which they belong, more intimately than the accented words are with each other: that is, leſs time intervenes between different ſyllables of the ſame word, or different words pronounced with one accent only, than between different words, where each word has an accent: and if ſo, that the accented word, and the words

that

that are pronounced like unaccented ſyllables of it, form a claſs of words, which, in ſome meaſure, reſemble a bar in muſic. For though the pauſes at the end of each claſs are very unequal, according to the continuation or completion of the ſenſe, yet there is always a pauſe of force, as it may be called, at the end of every claſs, which divides the ſentence into accentual portions; and it is this ſpecies of pauſe which may be ſaid to form a bar in reading. Thus, in the following lines from Pope:

Plánt | of celèſtial | ſéed, | if dròpp'd | belów, |
Sáy, | in what mòrtal | ſóil | thou déign'ſt | to gròw. |

There are five bars in each line. In the firſt line there is a ſmaller pauſe between *of* and *cetial*, and *if* and *dropp'd*, than between *celeſtial* and *ſeed*, and *dropp'd* and *below*; and in the laſt line, there is a longer pauſe between *mortal* and *ſoil* than between *in* and *what*, and *what* and *mortal*; or than between *thou* and *deign'ſt*.

I call this a ſpecies of pauſe, becauſe, ſtrictly ſpeaking, it ought rather to be called an interval, as no more time is taken up between the adjective and ſubſtantive than is neceſſary for that ceſſation of tone which the voice naturally requires after the pronunciation of one accented word, and that accumulation of force which is preparatory to the pronunciation of another: but even this interval of time, ſmall as it is, is neceſſarily greater than that which intervenes between the impulſes of unaccented ſyllables, or unaccented words which are pronounced exactly like theſe ſyllables. The accented impulſes of the voice may be compared to the repeated ſtrokes of the hand, which returns a ball to the body which repels it, while the impulſes of thoſe ſyllables which have no accent may be likened to thoſe ſmaller impulſes, formed by the weight of the ball itſelf, when it falls on ſome reſiſting body.

Here then ſeems to be a new ſpecies of interval in pronunciation, which may not be with-

without its uſe. The pauſes generally found in printing are perhaps ſufficient intervals for thoſe who read well, but are by far too few for the generality of readers, eſpecially thoſe of the younger claſs; theſe ought to pauſe much more frequently, to dwell longer on the pauſes, and to give the accented words a fulneſs and firmneſs of ſound. Now perhaps nothing could be better calculated for that purpoſe than the preſent notation. To tell young people they are to give all their words a full ſtrong ſound, is telling them what they feel to be wrong; to tell them they muſt give the more ſignificant words a ſtrong ſound, is requiring them to make a diſtinction they are unable to do; but when theſe words are ſeparated and marked in the manner here adopted, they have a guide to direct them where to pauſe, and where to dwell upon the words.

It will perhaps be objected, that theſe intervals almoſt always divide the adjective and the ſubſtantive. To this it may be anſwered,

that if the proper inflexion be preſerved, and the voice not dropped, this interval, even if it ſhould be made longer than it ought to be, will have no bad effect on the ſenſe; we ſhall only appear to be pronouncing more emphatically, and this emphatical pronunciation is what young people ought to be accuſtomed to, in order to acquire a firmneſs and ſubſtance in the tone of voice.

It may be objected too, that the inflexions of voice marked by the grave and acute accent, and particularly by the two circumflexes, are ſo difficult to diſtinguiſh, that they will be apt to puzzle the reader, and make him pronounce worſe than he would do without them. To this it may be anſwered, that Reading, like Singing, is, to a certain degree, much more eaſily learned by the ear than by notes. If the pupil has a good reader conſtantly to imitate, he is undoubtedly

edly poſſeſſed of the principal means of improvement. But even this advantage will no more exclude the neceſſity of ſome rules, than the inſtructions of a Singing-Maſter will render the knowledge of Muſic unneceſſary. A perſon who has learned to ſing by ear, and but juſt commenced the ſtudy of Muſic, will find the notes puzzle him, and make him ſing infinitely worſe than he would do without them. The ſame may be obſerved of every art which is to be acquired by habit; before the habit is formed, the pupil is much more aukward than before he began; but when once that habit is formed, it becomes a part of his nature, and to eaſe and elegance adds correctneſs and propriety.

But allowing the difficulty of conceiving the inflexions to be very great, and even ſuppoſing that the pupil often miſtakes them, yet ſtill the diviſion of a ſentence into ſuch portions as are to be pronounced like one

whole

whole word, with the ſtreſs upon the proper ſyllable of that word, cannot fail to be a guide both to the pauſe and emphaſis, and muſt infallibly lead to a diſtinctneſs, a fulneſs, and firmneſs of pronunciation.

FINIS.

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